



POTTERS
GUILD
of BRITISH
COLUMBIA

NEWSLETTER

bc potters

November/December 2001

Volume 37 Number 10

WILLIAM STREET CLAY STUDIO

Centered on Clay at Xchanges

We are a group of clay artists from the William Street Clay Studio in our first downtown show. Called *Centered On Clay*, it is actually part one of two shows. The second is more of an event that takes place across town in the clay studio. There we focus on the making process, rather like a small Cirque Du Soleil of pottery demonstrations. Most are interactive. We are inviting the public to wedge clay with their feet, contribute ideas to a clay poetry mural, and watch a raku firing and the making of a very very large pot. Our local television station CH6 will cover both the show and the event.

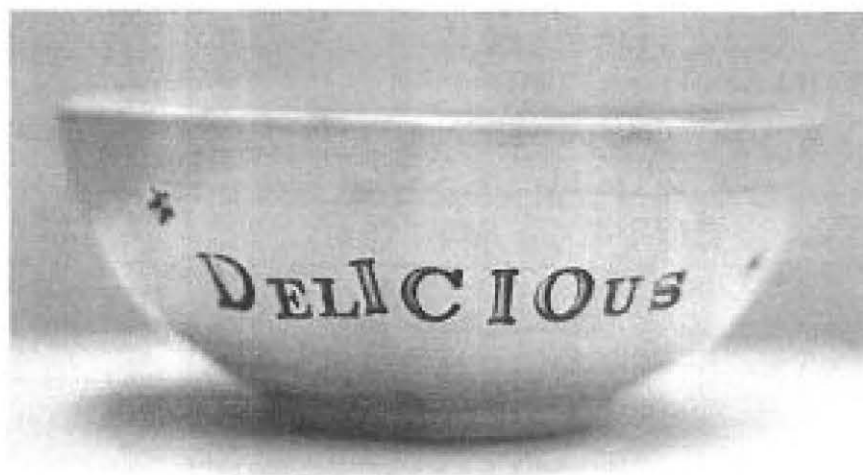
The success of the William Street Clay Studio is due to many factors. The first is the location of the studio. We are part of an artists' cooperative Xchanges. Xchanges at 33 years is one of Canada's oldest artists' cooperative and receives grants from the city of Victoria for its activities and contributions to the local arts community. There are over 50 working members at Xchanges. It is home to 3 group studios: Crossgrain darkroom, Ground Zero Printmakers and William Street Clay Studio, and includes individual sculptors, painters, and mixed media artists. We have art classes, workshops, and shows in the gallery. Over 1,000 people yearly see or participate in the arts because of Xchanges.

This dynamic environment is both motivating and inspiring. This shows in our work. **Ian Robertson** makes tall amphoras with pointed bases. These elegant forms are held aloft with finished tree



Toby Howell *The Green Bowl* 2001
video and clay, bowl: 55.9 cm diameter used as projection screen; exhibited in BC Festival of the Arts 2001

branches. **Madeline Emery** combines glass and clay. **Faro Sullivan**, a poet combines words with her clay creations and functional pottery. **Toby Howell** has combined video and clay as a ten minute film of a bowl being made on the potter's wheel. The video is then projected into the finished bowl. The film is green because the glaze is green.



see William Street Clay Studio
page 8

Faro Annie Sullivan *Delicious*
2001, thrown, impressed letters,
182.9 x 91.5 cm

Centered on Clay the show

November 9 to 21
M-F 10AM-5PM
Closed 1:30-2PM
at Victoria Community
Arts Council
Sussex Place, Suite G6
1001 Douglas Street,
Victoria
Opening
November 9, 7-10 PM

Centered on Clay the event

at Xchanges Artists
Studios
470 William Street,
Victoria
Open to the public two
weekends,
November 17-18
& 23-24, 1-4PM

Letter from Vincent Massey



Well here I am back in my studio after a nine month unexpected sabbatical. I wish my time away from my work had been more for nurturing my creative mind than for battling cancer. There were times when I figured maybe I had done my last firing but somewhere 3 months into a 6 month session of brutal chemotherapy to kill a stubborn 3 inch tumor that had wrapped itself around my central nerve in my neck, I started to feel like I was winning. My oncologist has given me the green light and told me I am done with chemo; my tumors are finally gone. Yahoo!

I am still very sore from surgery and chemo but my urge to pot is very strong. So here I am immersed in slab pots, tea pots, vases, water pitchers. It seems like the forms are endless but alas I have to put on the brakes every afternoon and take it easy and let my body and mind regroup.

Throughout this ordeal the pottery community has been exceptionally caring with their letters and phone calls, emails, etc. These words of encouragement have been very powerful for me and Cheryl my amazing wife, Tyler and Michela our two teenage kids.

We do plan on our Christmas Sale on Granville Island, December 7, 8 and 9, but until I get my strength back my pots are going to be smaller but created with a lot more healthy mo-jo!

Peace to you All

Vincent Massey

Dig into your archives

The Guild is looking for historical information and photographs to celebrate the Guild's 50th anniversary.

Special Thanks

The Board would like to thank Gisela Kaemffer for researching and mounting a series of photographs and articles from the UBC archives. It was in the early 1950's that Olea Davis, with the backing of Dr. Gordon Shrum, established a pottery centre in one of the infamous huts out at UBC. Olea Davis was the first president of the Potters Guild of BC. As our 50th Anniversary looms, we hope to collect more historical materials. So look in your old photo albums, and send us a copy of anything interesting. Please identify your materials. Thank you Gisela for getting us started.

Debra Sloan 604.736.3039

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Peter Isley's Footnote

Symposium presenter

continued from page 3

Now that Peter is truly in his dotage, he has purchased a house in southern Spain where he will retreat at the end of November. During the grey wet English winters he will be throwing and biscuit firing his porcelain pots in the warm Spanish sunshine, ready to transport back to England at the end of March for their last firings. This will not however be the case in 2002, as he will have to return from Spain two weeks earlier to fly to Vancouver to enjoy their stunningly warm dry spring!

Call for Proposals

deadline November 16

Artist in Residence, Vancouver Board of Parks and Recreation

www.city.vancouver.bc.ca/park/recreation/air.htm

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January 2002 Newsletter Deadline

Wednesday December 5

Send to Guild office or email editor:
<lrichard@sfu.ca>

Diversity in Clay: Canadian Clay Symposium

Saturday March 23 2002

PETER ISLEY

a presenter at the Symposium

The Challenge of Crystals

Registration has begun!

It's an excellent day with 10 presenters demonstrating, showing slides and discussing their ideas. We are lucky to have **Alison Feargrieve, Clary Illian, Peter Isley, Peter King, Susan Lepoidevin, Paul Mathieu, Sally Michener, Pamela Nagley Stevenson, Ron Roy, and Laura Wee Lay Laq.** The keynote address *The Aesthetics of Clay* will be a shared presentation with Clary Illian and Paul Mathieu and sure to be lively.

There will be display booths to enjoy. If you want more information or to register contact Dave Dobie at 604.888.3411.

We have the Ceramics Roadshow where everyone can participate. This involves bringing a piece you love. It may be your work or bought or given or inherited or ...? What matters is that it is significant to you. Share its importance with us. Contribute a photograph of the work for our archives, a developing *illustrated history* of potters. We will be having a presenters' show at the Shadbolt Centre as well as at the Gallery of BC Ceramics on Granville Island.

A new feature this year is a mug wall, a fundraiser for the Northwest Ceramic Foundation. The Foundation supports educational opportunities for British Columbian potters with grants and events such as this Symposium. We are asking you to donate a mug(s) and buy a mug(s). For the excellent price of \$15, you will be able to purchase any mug available. Please plan to support this worthwhile event.

We hope you received the Canadian Clay brochure in the October newsletter. If you or your organization did not receive brochures, they are available at the Gallery of BC Ceramics on Granville Island or call 604.929.9175.

Registration: Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby, BC V5G 2J3, 604.291.6864. Early Bird continues to January 31 and is \$75 +GST = \$80.25; with box lunch, the total is \$91.02. We sold out before the early registration deadline last time. Register early and don't be disappointed.

Cathi Jefferson 604.929.9175

The creation of crystalline glazes is one of the more difficult challenges a potter can face. Since the 1850's the process has fascinated and in some cases obsessed a small number of potters in various countries. Peter Isley, who has potted professionally since 1963, played with crystals at roughly five year intervals. Beginning in January 1989, he has made a total commitment to the problem of consistently producing crystals. Hundreds of firings were done and hundreds of pots scrapped before he achieved his goal. He shared his discoveries by writing **Macro Crystalline Glazes**, a book for potters and collectors, published in hardback, June 1999 by The Crowood Press.

Isley's porcelain pots are sprayed and dipped with zinc silicate glazes, which are seeded with titanium at 1300 degree C to form the nuclei of the spectacular flowers, which then develop organically during 1100 degree C soak lasting up to five hours.

The peak temperature is critical; a few degrees too much will cause most of the glaze to run off. Consequently pots have to be fired on their own pedestals with a small bowl to catch run-off. Otherwise they would be welded to the kiln shelf. Too low a temperature produces something akin to galvanized iron! The clay, glaze composition and its application, and the firing cycle all play a vital and complex part in the transformation.

"The variables are phenomenal and for me that is one of the great fascinations of the process," says Isley. The number of crystals forming in the glaze and their location on the pot cannot be precisely controlled. But with careful attention to every detail of the making process, which is enormously time consuming, some repetition of fairly similar characteristics can be achieved.

"When I first managed to produce well defined and reasonably sized crystals, I had a fantastic feeling of achievement. The delight is still with me. The challenge to produce new variations of form and colour is still there. My experiments will go on."

Biographical Notes

I came to ceramics in 1963 when it was necessary to make a coffee set consisting of coffee pot, cream jug, lidded sugar bowl, six cups and saucers for 6 pounds or \$12 Cdn approximately. These were produced in stoneware and decorated in tenmoku, dolomite or celadon, all very heavily reduced in a 25 cubic ft oil kiln, which belched out the most disgusting thick black oily smoke from the stack. Fortunately we have all become much more conservation minded since then. My work has embraced a wide range of domestic stoneware and a series of one-off stoneware, earthenware, porcelain and raku pieces. In January 1999, I made a total commitment to crystalline glazes, something I had attempted to produce at approximately five year intervals since 1963, with little success.

From 1989 I produced in hindsight some quite insignificant crystalline pieces, but

these gave me the impetus to go on and become totally involved in research and experimentation. The commitment became an obsession, which remains with me, to the point that three quarters of my time and production is given to crystalline pieces.

The clay body I am currently using is Valentine Clays, Audrey Blackman porcelain, fired to cone 9 in an electric kiln. Some of the pots are selected after their initial firing and reduced in a gas-fired kiln to create copper crystals, reds and lustres.

The glazes I use are based on two frits, Ferro 3110 and Cerdec 90167 and a base glaze that I prepare from raw materials. The crystal growth and the growth rings are created by much kiln manipulation. Each raising and lowering of the temperature creates another halo.

see Isley's Footnote page 2

Gallery of BC Ceramics FALL EXHIBITIONS

Masoud Zadeh

Imprints

opening night Thursday November 1, 6:00-8:00PM, continues to November 27

Born in Iran, Masoud Zadeh is a clay sculptor who now lives on Hornby Island. Known for his outstanding handbuilding skills, his pieces are all one-of-a-kind, with shapes, textures and patterns that resonate with the voices of long ago. Using the ancient technique of pit firing, the four elements of earth, air, fire and water interact to pattern each pot uniquely. "Smoke is a transforming element which carries the possibility of

beauty on its swirling journey. It is impossible to predict the outcome of my work; rather, I set in motion a series of conditions that ultimately establish their own pulse and life."

"This particular body of sawdust fired work is centered around my desire to select naturally occurring textures, patterns and colour from the environment in which I live. It is my hope that this exhibition provides the viewer with the same sense of joy I experienced during its creation."



Dreaming Bird 2000
coiled, smoke fired,
height: 41.9 cm,
diameter: 25.4 cm



Snowflake 2000,
coiled, smoke fired,
height: 24.1 cm,
diameter 27.9 cm

Seasonal Traditions

opening night Thursday November 29,
6:00-8:00PM

continues to December 24

Don't forget to that the Gallery of BC Ceramics December show, *Seasonal Traditions* is fast approaching. This is an unjuried show, open to all members of the Potters Guild. Last year we had an overwhelming response not only from members, but also from customers. It was by far one of our most successful shows. For you who wish to participate please have work delivered to the Gallery between November 26 and 28 with price tags attached and an inventory sheet included. Work at the end of the show (we hope there is none!) must be picked up by January 7, 2002.

Gallery of BC Ceramics
1359 Cartwright Street
604.669.5645

Hours daily 10:30AM-5:30PM

New Books in Stock !

A Ceramic Continuum: 50 years Archie Bray
Born of Ashes: Woodfired Ceramics
Ceramic Extruding: Inspiration and Technique
Clay and Glazes in Studio Ceramics
Country Pottery: Traditional Earthenware of Britain
Fire Marks: Low Temp. Smoke Firing
Functional Pottery(New Edition)
Handbuilt Tableware
Lucy Rie: Authorized Biography
Modern Pots: Coper, Rie and Contemporaries
Smashing Glazes: 53 Artists Share Insights & Recipes
Pioneer Pottery (Original book now reissued)
Slip and what every ceramist needs to know about it

New Ceramic Design
Tableware in Clay
The Alchemy of Sculpture
The Art of Contemporary American Pottery
The Art of Handbuilt Ceramics
The Ceramic Glaze Handbook
The Ceramic Spectrum (New Edition)
The Kids N Clay Ceramics Book
The Kiln Book (New Edition)
Thrown Pottery Techniques Revealed
Tony Birks Pottery
Traditional Pottery
Working with Paper Clay and Other Additives

Call us for prices or come in and browse.

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247

**GREENBARN
POTTERS SUPPLY**

Monday -Friday 9-5
Saturday 9-1
Closed long weekends
e-mail: greenbarn@telus.net

Seasonal Traditions & Gallery Festivities

Gallery & Guild Christmas Party

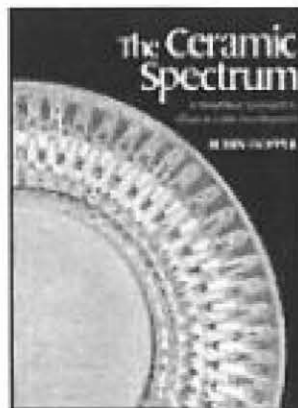
November 29, 6:00-8:00PM

Ceramic Spectrum by Robin Hopper

This is the book ceramists have been waiting for. Eighteen years after its first edition, Robin Hopper has updated what has become a staple for all potters. With nearly 300 full colour photographs, featuring images of work by contemporary Canadian ceramic artists, and several new or expanded chapters covering Oriental glazes, Islamic lustres, Egyptian pastes, high texture glazes, flux variation triaxial and extended colour information, among other topics, this new edition is a must have. The book is easy to read and features not only hundreds of photos, but drawings and charts to guide and inspire. \$71.95

Hopper, a well known and highly respected ceramic artist and educator, is the author of three books and numerous articles for international magazines and journals. His 45 years as a ceramic artist afford him the knowledge and expertise to guide other artists in their ceramic journeys.

Thursday November 29, the Potters Guild of British Columbia and the Crafts Association of British Columbia host an evening of festivities. From 6:00 to 8:00PM the Gallery of BC Ceramics and Craftware open their doors for a Christmas preview sale.



At the Gallery of BC Ceramics we open our December show, *Seasonal Traditions*, serve festive treats, and host a book signing by Robin Hopper, one of North America's most recognized ceramic artists. His books cover historical as well as contemporary pottery presenting both philosophical and practical experiences from Robin's 43 year career.

Select studios in Railspur Alley will also be open late that night, making this an evening of seasonal cheer coupled with a spectacular showcase of fine Canadian craft.

Once again the Gallery of BC Ceramics will offer 25% off ceramics and 10% off all books and magazines during the party. Could there be a better time to get a head start on your Christmas shopping?

Some other books for gift ideas: **Functional Pottery** by Robin Hopper, \$69.00; **The Potter's Palette** by Christine Constant and Steve Ogden, \$29.95; **Clay and Glazes for the Potter** by Daniel Rhodes, \$62.00; **The Potter's Directory of Shape and Form** by Neal French, \$29.95; **Ceramics: Mastering the Craft** by Richard Zakin, \$62.00

Gallery of BC Ceramics JANUARY EXHIBITION

In Praise of Hands

January 3-February 4, 2002

The Gallery proudly presents, for the second consecutive year, an invitational show featuring the work of ceramic instructors from universities and colleges across the province. This year's show promises to be as exciting as the last, featuring works by such diverse artists as Pat Taddy, Fredi Rahn, David Lloyd and Pamela Nagely Stevenson. Drop by the Gallery in January and see what our teachers are making.



Pat Taddy *Salvage Yard Teapot* 2001
h: 20.3 x w: 33.0 x d: 40.6 cm

Tired of



OR



For Christmas?

Try **THE MAD POTTER'S**
Gift Registry
and see the difference.

3071 - No. 5 Road, Unit 6
Richmond, BC

604.244.3734

Christmas Studio Sales

Burnaby

Heather Chapman
Sat & Sun November
17 & 18 11:00AM-5:
00PM New location:
7167 Bridgewood
Drive near Lougheed &
Bainbridge.
604.444.3131



Celia and Keith Rice-Jones



Sat & Sun Decem-
ber 1 & 2 10:00AM-
6: 00PM, 8072 11th
Avenue, Burnaby,
cash & cheque only!
10% off regular
stock. Some great
seconds!
604.522.8803

North Shore

Capilano Pottery Students

Capilano College Pottery Studio, Ma-
ple Building, Sun December 2, Mon
December 3, & Tues December 4
10:00AM-6:00PM. Capilano College,
2055 Purcell Way, North Vancouver,
Terry Gregory at 604.984.9569

Port Moody

Gillian McMillan Studio

Fri December 7 4:00-7:00PM, Sat De-
cember 8 10:00AM-4: 00PM, Sun De-
cember 9 12:00-4:00PM, 2214 St George
St., Port Moody 604.937.7696



Sunshine Coast

Creek Clayworks Christmas Pot- tery Sale & Studio Open House

Sat & Sun November 24 & 25
10:00AM- 5:00PM.

1738 Lockyer Road, Roberts Creek
on the Sunshine
Coast. Elaine
Futterman &
Mike Allegretti
hope you will
join them for lots
of pottery and
tasty goodies.
604.885.2395



Victoria

'Chosin Pottery 18th Annual Christmas Sale

Robin Hopper and Judi Dyelle

Special opening weekend Nov 24 &
25. Continues through December.

Open daily 10:00AM-5: 00PM

Join us for some hot mulled cider,
coffee and cookies in the studio while
browsing through the vast selection
of sale items. The gallery and show-
room will feature our latest work.
4283 Metchosin Rd, Victoria.
250.474.2676

Raku-U at Circle Craft Christmas Market

We have been invited to hold a Raku-U during the Circle Craft
Christmas market in the Convention Centre. Together with the
glass blowers, we will be there November 7, 8 and 9, 11:00 AM
until 10:00PM, Saturday November 10 from 10:00AM to 7:00PM
and Sunday November 11 from 10:00AM to 5:00PM. We will
have tables of bisque ware for people to glaze and we will fire.

Works by gallery artists will also be on display, but we will be
unable to sell. All profits from the Raku-U will go to charity.
However, we do have a budget to cover expenses and the buying
of bisque ware, and we can offer volunteers \$50 per day to cover
lunch and parking costs. Since this is a huge undertaking, we are
looking for volunteers to help - one leader for each day to be in
charge of the firing, plus three assistants to handle the glazing and
selling. If anyone has free time during this period, please let me
know. I do realize this is a very busy time for all potters, but we
will all benefit from the publicity and the opportunity to promote
the Guild, the Gallery and our Christmas sale **Made of Clay**.

And it should really be fun plus I hope everyone will enjoy it.

Call Maggi at 604.929.3206

Project Empty Bowl on Thursday March 21 2002

The count down is on! Only six months till the big night! This
might seem like lots of time, but as we all know the days, months
and years do slip by. As usual, many keeners have already stepped
up to the plate, so to speak, to offer their bowl-making expertise.
One way potters can help is to donate bowls and another is to
donate studio space to potters who don't have a studio of their own
so more people can pitch in.

To refresh the memory: We're looking for food-safe glazed soup
bowls that can hold no more than about two cups of soup to give
to participants at the fundraiser Project Empty Bowl at the
Canadian Craft Museum. Proceeds from this event go directly to
A Loving Spoonful, a charity organization dedicated to feeding
men, women and children suffering from AIDS. Our first event
four years ago raised \$20,000, our second, two years ago, brought
in \$30,000.

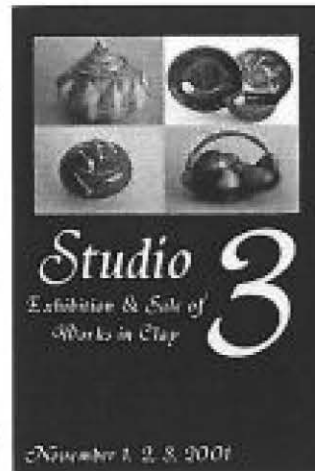
Project Empty Bowl is being held March 21 in conjunction with
the Canadian Clay Symposium on March 23, 2002. Plan to attend
both events if you're coming from out of town. For more informa-
tion contact me at <rachellechinnery@shaw.ca> or 604.874.8518.
Rachelle Chinnery

Christmas Studio Sales

Vancouver

Studio 3 exhibition and sale
Joan Barnet, Manabu Seki, Pia Sillem and Jinny Whitehead.
 Thurs November 1 6:00-9:00PM
 Fri November 2 5:00-9:00PM
 Sat November 3 11:00AM-5:00PM
 360 West 1st Ave Vancouver.
 604.708.3390

Jay MacLennan and Sandy Lum
 Thurs November 22 3:00-8:00PM
 Fri & Sat November 23 & 24
 10:00AM - 6:00PM
 Studio #5 (2nd floor), 2075 Yukon
 Street at 5th, Vancouver, BC.
 604.874.1666



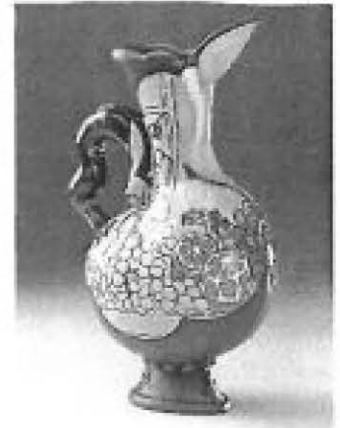
Vincent and Cheryl Massey

Pottery & Basket Sale

Fri December 7 5:00-9:00PM, Sat & Sun December 8 & 9 10:00AM-5:00PM Ruth Jones Studio, 1245 Cartwright Street, Granville Island, Vancouver. 604.932.6455

Granville Island

Cartwright Alley Clay Studio 1359 Cartwright Street (behind the Gallery of BC Ceramics, enter off lane) December 1-23. Works by **Joanna Borlase** and other studio artists. Call for hours/ appointment 604.739.4557



Gallery of BC Ceramics
 1359 Cartwright Street, Granville Island. Daily 10:30AM-5:30PM. New collection of ceramics and books for the holiday gift season. 604.669.5645



Made of Clay at Christmas

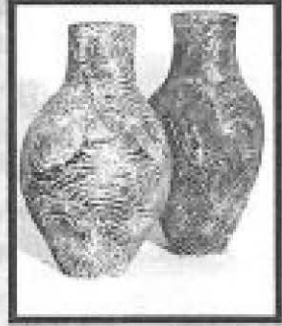
At the time of writing, we only have two booths, two islands and two duplexes left. That means that we are almost full; if you are interested in exhibiting, you'll have to hurry.

The postcards were ready October 19 and the posters soon after. We decided to make smaller posters and print more. That way we can increase coverage. The Roundhouse has given us a list of the organizations where they advertise. One is a company that delivers flyers to all the highrises in the Yaletown area. We also have the info that the Gallery has collected about their customers. There will be a Guild booth at Circle Craft's annual sale to help advertise. The postcards will also be included in the next Gallery mailing. We will be running an ad in the Georgia Straight and possibly the Yaletown news, the Courier or the Kerrisdale news, depending on funding. There is a template prepared to send to all participants so that they can fill in the blanks and forward it to their local newspaper. The press release is updated and a new list of events' calendars developed. Banners will hang outside the Roundhouse and there will be sandwich boards. We will be putting together an email that participants can forward to their list. We have an email list of customers from last year's sale that we are developing further.

You can see that we are working hard on promoting this show but could still use lots of help. If you have any additions to our lists, please forward them to me. Anyone wanting to volunteer should contact me to find out just what needs to be done.

Jim Stamper <jstamper1@home.com> 604.450.4602

MADE OF CLAY
at Christmas
an annual sale presented by the
 Potters Guild of BC



**Hand crafted ceramic
 work by some of the
 best artists in BC**

Nov30-Dec 2/2001
Roundhouse Community Centre
 Corner of Davie St and Pacific Blvd.

\$2.00 admission-underground parking-credit cards accepted

Techno Tip

Powdering Glaze

When glazes 'powder' onto your hands and create dust during handling it can be more than just aggravating. The causes of dusting generally contribute to other problems (slurries settle quickly and lay-down varies in thickness). I've seen normally impatient people demonstrate a remarkable tolerance of this situation. After all that glaze recipe 'came from the Gods and we can't mess with it'. Right? On the contrary, this situation is one that can be dealt with logically.

What causes the problem? The answer is lack of binding. Glaze slurries are suspensions of mineral powders, a bunch of microscopic rocks floating in water. What makes them float? The same thing that hardens the glaze powder: Clay (e.g. kaolin, ball clay, bentonite). Clay particles are not 'rocks' like the rest, they have a surface chemistry that has an 'affinity' for water. Suspended clay particles hang on to each other using water as the 'glue'. Furthermore, they are thin and flat and very small. One gram of clay has a huge total surface area compared to the other minerals and it can 'hang onto' a large amount of water. It follows that if you throw enough clay particles into a bucket of water with a bunch of other inert particles the 'electricity' that they contribute should hold everything together and therefore up (in a house-of-cards arrangement). The surface area and reactivity of the clay particles also bonds them during drying. The finer they are the harder they will dry, the more plastic the clay will be, and the more they will shrink (actually it is not this simple but for our purposes let's assume it is). It

follows that a powdering glaze needs either more clay or a finer more plastic clay. Typically pottery glazes need 20% kaolin (equivalent to 10-15 ball clay or 5% bentonite) to harden adequately.

Here are possible solutions for dusting:

If your glaze uses a relatively non-plastic kaolin, like Pioneer or EPK, try switching to a plastic one like 6Tile or Sapphire (if someone tells you that a kaolin is plastic, ask how they know). This should not affect glaze chemistry. A similar switch if the recipe employs ball clay is not as likely to work since pretty well all common ball clays are very plastic.

- Try adding some bentonite, perhaps 3%. This will not be enough to affect glaze chemistry much. Remember you can't add bentonite to an existing slurry, the particles glue together into balls that even a propeller mixer won't break up; you need to shake it up with the powder in a new batch to separate the particles.

- Add CMC gum. Like bentonite, it needs to be added during dry mixing. Gum is like a glue, it is the 'crow bar' method of hardening the glaze. Strangely gum also helps suspend, but I have no idea why. And it burns away so it has no effect on glaze chemistry. One problem: gummed glazes dry slower and drip-drip-drip after pull-out. Experiment with the amount, try 0.5% to start.

- Switch kaolin for ball clay. To do this you may need to resort to the dreaded ceramic chemistry since the chemistry of kaolin and ball clay differ. You would

juggle the recipe to source alumina from clays instead of feldspars while maintaining the chemistry.

Sometimes a glaze that contains plenty of clay still dusts badly. There are other complex factors at play; you'll still need to use one of the methods above to avoid the complexities of substituting other materials in the recipe while maintaining the chemistry of the whole. Powdering glazes generally lack clay so they settle out also. Often a layer of water forms at the surface after only a minute or two (generally not easily seen). Although an adequately thick layer may still build up on the piece during dip, on pull out the water layer may wash glaze off on the last-to-leave sections (usually the rim). The principles mentioned above apply if you don't want to stir it every minute; then the glaze needs reformulation so the chemistry stays the same but more plastic materials are used to source alumina.

Okay, you have fixed the powdering but now there is too much clay and the glaze is cracking during drying. Rats. Let's deal with that next time.

Tony Hansen

<plainsman@digitalfire.com>

Techno Tips are written by Tony Hansen with the support of Plainsman Clays Limited in Medicine Hat, Alberta, Greenbarn Potters Supply in Surrey, and Vancouver Island Pottery Warehouse Inc near Nanaimo are local affiliates.

WILLIAM STREET CLAY STUDIO

continued from page 1



Foot wedging by Ian Robertson, one of the interactive demonstrations at *Centered On Clay* the event

The studio offers the benefits of this environment to the community by offering classes that focus on creativity as much as technique. The classes are offered in partnership with the Victoria West Community Y only a few blocks away from the studio. In one exercise, students find a natural object such as driftwood, bone or a bundle of sticks. Then they create a pot on the wheel that they then alter to harmonize with the found object. The beginner's course is a travel through history beginning with Neolithic pottery made from local clay on to pinched raku pots then to blue and white Jasper ware.

The growth of the clay studio in the creative environment of Xchanges Artists Studios is due to the support of its many members, the Victoria West Community Y and the Community Arts Council of Greater Victoria.

Toby Howell

For information about the studio call Toby Howell at 250.380.clay (2529) or email <380clay@coastnet.com>.

Book Review

The Extruder Book by Daryl E. Baird
Foreword by John Glick
hardcover 296 pages, 485 photos and illustrations, 174 in colour; published by The American Ceramic Society
#ISBN 1-57498-073 \$42.00US

For potters and sculptors interested in extruding, this American Ceramic Society publication covers almost everything you need to know about the use of this equipment. In John Glick's foreword he addresses the often maligned extruder by saying that "Extruded clay sections do have a built-in integrity, a uniformity of clay particle orientation, and a 'neutral' clay response relating to the stresses of warping." And in Baird's introduction he states that "The extruder is an efficient timesaver that frees up time for you to do more with your creativity." Both men open the book by defending the use of the extruder as a perfectly acceptable, and fully creative, tool in the pottery studio.

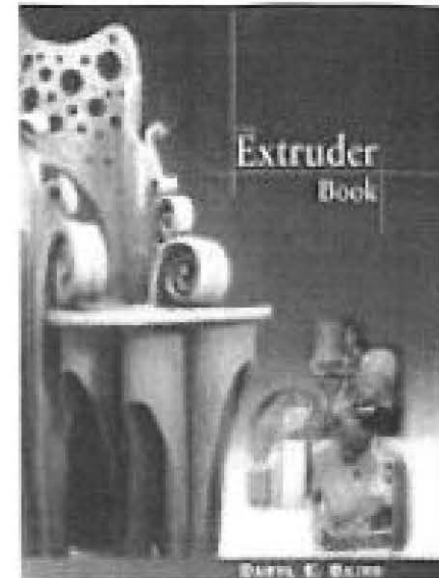
While a great deal of the book is dedicated to technical aspects, including safe usage,

making your own dies and building your own extruder, there are nine photo-documented demonstrations. Each of the segments show a step-by-step construction of pots using extruded segments. Two of these demonstrators are by home grown BC potters: Linda Doherty (who also made the cover of the book) and Vincent Massey. Linda's seven page workshop takes us through the stages of building one of her lattice sided vases, while Vincent's four-page demonstration shows the stages of adding extruded rims to slump moulded forms. The remaining seven demonstrations include tile, tray and lidded form making as well as production techniques.

Other features of **The Extruder Book** are its extensive listing of all commercially made extruders and a listing of other types of equipment used in conjunction with the extruder complete with manufacturer contact information. There is also a 96 page colour photo gallery of work made with extruders. It's broken down into categories such as Coil, Vessels, Teapots, and even Musical Instruments. The ubiquitous

BC potter turns up once again in this section; this time potters Keith Rice-Jones' lidded vessels, Celia Rice-Jones' serving dishes, and Laurie Rolland's vessels demonstrate the extreme versatility of this potters' tool.

Rachelle Chinnery



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Maggi's Trip to Turkey with Denys James

We all had a marvellous trip. If Denys travels to Turkey again next year, I would thoroughly recommend it — good food, interesting visits and a great crowd of people. We stayed round the corner from the Blue Mosque and even managed to

sleep through the pre-sunrise call to prayer. We breakfasted on the roof of the pension with views of the Bosphorus and the Blue Mosque. Days were busy visiting all the sites, galleries and museums. Ann, an English potter with a Turkish husband, was our translator in Istanbul and

joined us to make pots in Avanos. We visited many artists studios and she was able to communicate for us.



Denys in a donkey cart on our trip to dig clay

We flew to Ankara, the capital and spent the afternoon in the Anatolian Museum of Civilization. What a treasure trove of marvellous pots! What we didn't realize was that the potters of Avanos relied heavily on copies of these to sell to the tourists! Avanos is a five hour bus journey away, and in the middle of Cappadocia, famous for its unique rock formations. During 2000 BC, it was an important trading centre, and since the Hittite period, pottery has been made there. The area is surrounded by rich red clay, which we visited in donkey carts, and dug up the local clay that Denys made into a terra sigillata. Avanos is also a centre for carpet weaving and onyx. We worked in local potter Erdogan's studio, when not visiting the area or carpet shops! Erdogan broke away from traditional pottery and is making murals and wall pieces, many seen locally and in Istanbul.

Maggi Kneer



Avanos: potter's memorial in town centre



Avanos: this potter has worked with clay for 55 years. Making each pot with only 3 pulls, it was magic watching him.

Denys James is taking a group to San Miguel de Allende from November 29 to December 14 and a second group to Oaxaca January 17 to February 5.

Info: Denys James 250.537.4906 or <denys_james@hotmail.com>

WINTER 2002 PROGRAMS AT THE SHADBOLT

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Continuing Pottery: Darrel Hancock (W)

Intermediate Wheelthrowing: Gillian McMillan (M morning)

Throwing: Intermediate/Advanced: Sam Kwan (Sa 12:00-3:00PM)

Elementary Extrusions: Linda Doherty (W morning)

Clay Sculpture: Debra Sloan (M) \$143.12 (includes models)

Making Pots for Wood and Soda firing: Linda Doherty (M morning) \$79.02 (5 sessions)

This course is offered in conjunction with wood firing w/s details TBA.

Pottery Open Workshops (non-instructional) Su, M & W 1:30-5:30 PM; W 5:30-9:30PM beginning January 20
Drop-in fee students \$6.29; others \$8.99.

Call 604.291.6864 for information and registration.

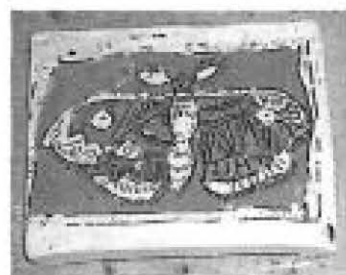


SHADBOLT CENTRE FOR THE ARTS
6450 Deer Lake Avenue
Burnaby, B.C. V5G 2J3

SHADBOLT CENTRE for the ARTS

Thanks to the Guild

To the Members of the BC Potters Guild, I would like to take this opportunity to thank the Potters Guild of BC for supporting my request to attend Paul Scott's Ceramics and Graphics course at Red Deer College this summer. The Potters Guild Scholarship gave me the resources I needed to attend the course and it was well worth every dollar. As Maggi Kneer has already mentioned in a past newsletter, the course was exceptional in many ways. Having two weeks away from everyday life, an experienced and knowledgeable instructor and an eclectic group of colleagues



Marilyn Magid moth 2

sharing the studio, all created a perfect environment for experimenting to our hearts content.

Paul began by introducing a series of low tech processes that are all described in his book, **Ceramics and Print**, and can be utilized without a great deal of expense. He covered two or three processes each day and by the end of the first week, we were totally overloaded with techniques and ideas. Everyone watched and talked together while we worked, and this helped spur us on to experiment further and share ideas.

The process I enjoyed the most was drawing into a plaster slab to create a small carved image. Then the carved lines were filled with slip coloured with powdered stain. The excess slip was scraped away with the edge of a credit card to show the crisp lines. Next the spaces of the drawing were painted in with coloured slips until the entire image was filled with colour. White slip was poured over the entire

drawing to cover it. A slab of clay was then placed over top of the slip and rolled with a brayer to press the slab to the slip layers underneath. After awhile, when the clay was near leather hard, the slab of clay was peeled from the plaster and the coloured drawing appears embedded in the slab.



Marilyn Magid moth 1

I have been experimenting with this technique and am enjoying the fact that it has taken my work in an entirely new direction. I

have attached a photo showing examples of my most recent pieces.

Thank you again to the Potters Guild selection committee for the generous support in providing me with such a valuable learning experience.

Yours sincerely,

Marilyn (Molly) Magid

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- by visa, cheque or cash in person at the Gallery of BC Ceramics
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

Questions: Ronna Ander 604.921.7550 or email <rander7@attglobal.net>

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address below

Gallery Hours
10:30 - 17:30 daily

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Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627



Calling All Potters in Nanaimo Area

Used Clay Needed for High Schools

Greetings. I am asking potters to donate used clay in a clay drive for local high schools. Please contact me and let me know how much you can give for the schools to reclaim. Kevin Wright had this idea. It is a great way to support future ceramists when schools are cutting funding in the arts.

Want to work directly with students?

Potters who are interested in interacting with students and teachers - hands on, via the classroom, or at the Tozan site, let me know.

If you know a particular school or a teacher, please forward their name.

Jan Beardsley email <jan_beardsley@hotmail.com> or 250.245.7189

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Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

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